

*Guides to Special Collections
in the Music Division of the Library of Congress*

**POLA NIRENSKA
COLLECTION**

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Introduction

The Pola Nirenska Collection was acquired by the Library of Congress in 1993 from Jan Karski, Nirenska's husband. The collection consists of biographical materials, correspondence, choreographic notes, programs, publicity materials, scrapbooks, photographic materials, art work (including costume designs), music manuscripts, audiovisual materials, poetry, personal papers, memorabilia, and books. The audiovisual materials are housed in the Motion Picture, Broadcasting and Recorded Sound Division (M/B/RS).

Certain restrictions as to the use or copying of the materials in this collection may apply. For further permission information, consult a Reference Librarian in the Music Division.

Linear feet of shelf space occupied: 38
Approximate number of items: 10,408
Number of Containers: 30

Biographical Sketch

Pola Nirenska was born 28 July 1910 in Warsaw. From childhood she was interested in dance despite opposition from her middle-class Jewish family. Nirenska had little early dance training. At age nine, she participated in a summer dance camp for girls. Six years later she choreographed her first work, a dance set to Saint-Saëns's *Danse macabre*, and performed it for her sister in the kitchen of her family's apartment. For recreation, she went to ballroom dances. Nirenska was also interested in gymnastics, singing, drawing, and embroidery. She attended a Catholic school where she was proficient in all art-related subjects and was commended for her scientific drawings. Secretly, she took a ballet class but did not care for it, choosing instead to study modern dance for a few months. At the age of seventeen, Nirenska pressured her parents to let her study elsewhere. She finally persuaded them by locking herself in a room for three days, refusing to eat or sleep, until they slipped a passport under the door. She was permitted to continue her studies on the condition that she promise to content herself with teaching and never dance in public.

In 1928 Nirenska used her dowry to study with Mary Wigman, Elizabeth Wigman, Hanya Holm, and Tina Flade at the Mary Wigman School in Dresden. Nirenska excelled in both dance and music -- particularly percussion. Mary Wigman felt Nirenska was gifted musically and should pursue study in music rather than dance. Much to her father's disappointment, Nirenska refused to shift her focus of study. In three years she graduated with first honors from the Wigman School.

From 1932 to 1933 Nirenska toured the United States and Germany with Mary Wigman's company. When the group returned, Hitler had risen to power and Wigman's school was guarded with Nazi soldiers. As a consequence, Nirenska and all other Jewish students were dismissed. In 1934 Nirenska won first prize for choreography and second prize for solo dance in the International Dance Congress in Vienna. Receiving these prestigious awards allowed her to tour Europe with a program of solos.

A scholarship from the Polish government enabled Nirenska to pursue her studies further. She studied briefly with Rosalia Chladek in Austria but found that Chladek's style did not suit her. During this period Nirenska had an engagement at the Opera in Florence. Mussolini's persecution of the Jews forced her to flee to Poland. In 1935 she moved to London where she married Count John Ledesma, a British film star and Royal Air Force pilot. Nirenska's career flourished as she performed for the Royal Air Force, collaborated with Kurt Jooss and Sigurd Leeder, choreographed Broadway-style shows, founded a studio, worked for the Arts Council of Great Britain, and modeled for fashion designers and artists such as the sculptor Jacob Epstein. Around this time, Nirenska's parents and brother escaped to Palestine while the rest of her family refused to leave their home country; seventy-four family members perished in the war. Nirenska left London in 1949 after she separated from her husband.

Nirenska emigrated to the United States when Ted Shawn invited her to perform at the ninth season of the Jacob's Pillow Dance Festival. In New York she studied with modern dance pioneers Doris Humphrey, Charles Weidman, Jose Limon, Louis Horst, and Gertrude Shurr. Nirenska supported herself by washing dishes in an Italian restaurant and teaching at Adelphia College as well as Dance Arts in Carnegie Hall.

Nirenska made her American debut 16 February 1950 at Boston Conservatory. Dances such as *Eastern ballad*, *A scarecrow remembers*, *St. Bridget: stained-glass window*, *Sarabande for the dead queen*, *La puerta del vino*, *Peasant lullaby*, *Mad girl*, *Dancer's dilemma*, and *Unwanted child* were acclaimed by critics, who referred to her as the "Ruth Draper of the dance." While in Massachusetts, she continued teaching and held a position at the Berkshire Playhouse Drama School in Stockbridge.

In 1951 Nirenska was invited to join Evelyn de la Tour at her modern dance school in Washington, DC. During the same year, Nirenska was guest artist and head of the children's department at the Bar Harbor Summer Dance School. Doris Humphrey is thought to have suggested that Nirenska open her own school and company. In 1956 Nirenska founded the Pola Nirenska Dance Company in Washington, DC; by 1960 she had opened her own studio in a custom built home. The student population of professional and beginning pupils of all ages quickly grew to four hundred. Other teaching engagements included The Washington School of Ballet (academic staff), Madeira School in McLean, Virginia (head of dance department), and Glen Echo Dance Theatre in Maryland (choreographer in residence). With Louis Tupler and Ethel Butler, Nirenska founded the Performing Arts Guild, an association of modern dance companies in the Metropolitan area.

In 1969 Nirenska married Jan Karski, a specialist on communism and a former diplomat active in the Polish underground. Karski sent Nirenska a fan letter after he saw her perform, and six years later they married. In 1967 Nirenska joined her husband on a lecture tour to seventeen countries in Asia and French-speaking Africa, during which she gave workshops and master classes in Istanbul, Izmir, Athens, Thessaloniki, and Beirut. One year later Nirenska retired citing fatigue from teaching and running her studio. While in retirement, she focused on other creative outlets, most notably photography. She won awards in area competitions and became a professional portrait photographer. During her retirement, she also enjoyed volunteer work, gardening, performing arts, and travel.

During the 1980s Nirenska was urged out of retirement by leading dance figures in Washington, DC. Nirenska reworked some of her former dances before choreographing new solos and group pieces for the finest dancers in the area. She taught at The Dance Exchange with Liz Lerman, and was a teacher and resident choreographer at Glen Echo Dance Theater with Jan Tievsky. In 1980 she won the Metropolitan Dance Award. The Washington Performing Arts Society presented a concert devoted to Nirenska's choreography in March 1982 at the Marvin Theater. The event was a collaboration between The Dance Exchange, Glen Echo Dance Theater, and the Contemporary Dancers of Alexandria. Other performances ensued with dancers such as Liz Lerman, Jan Tievsky, Rima Faber, Sue Hannen, Betsy Eagan, Diane Floyd, Colette Yglesias, Sharon Wyrick, Cathy Paine, Stephanie Simmons, Jan Taylor, and Meryl W. Shapiro. Hannen worked with Nirenska for more than a decade and eventually became her rehearsal director.

In July 1990, a farewell concert of Nirenska's works was presented at Dance Place featuring Rima Faber and Sharon Wyrick. The entire Holocaust tetralogy was performed: *Life (Whatever begins also ends)*, *Dirge*, *Shout*, and *The train*. The tetralogy is prefaced by a quote from Seneca: "In memory of those I loved . . . who are no more." Nirenska was fortunate always to be one step ahead of the Nazis, but the loss of loved ones had a profound impact on her life. Rather than graphically depicting events, Nirenska's choreography expresses the suffering of Holocaust victims. The tetralogy exhibits Nirenska's intense and powerful expressionist style at its finest.

Nirenska committed suicide 25 July 1992 in Bethesda, Maryland. She is remembered as a matriarch of dance whose works encompassed German Expressionism, the humanistic tradition of American modern dance in the Humphrey-Weidman vein, and the Holocaust. Her teaching contributions are notable as well: she stressed a serious study of dance history, composition, aesthetics, art history, drawing, music history, drama, and Labanotation. Wigman's influence can be seen in Nirenska's philosophy that every educated dancer should be able to read a musical score and play at least one instrument. In 1982 Nirenska said, "Look around, see people, buildings, everything, so you are able to pull all reactions to them into choreography." Throughout her career Nirenska acted as a clear reflection of the achievements of the pioneers of modern dance, and one can see her use of this philosophy in all her work.

Scope and Content Note

The Pola Nirenska Collection consists primarily of biographical materials, correspondence, choreographic notes, programs, publicity, scrapbooks, photographic materials, art work, and audiovisual materials. Excluding published books and recordings, the collection spans the years 1927 to 1992. The bulk of the documents date from the 1950s to the 1990s -- the period of Nirenska's career in the United States -- but the collection contains many valuable materials from her early career in Europe.

Biographical materials in the collection encompass articles, reviews, publicity clippings, and interviews from many countries, including Poland, Germany, and Russia. The clippings and articles date from 1933 to the end of Nirenska's dance career. Newspaper clippings have been photocopied for preservation purposes. Additional clippings and articles are contained in the scrapbooks and subject files. The interviews span from 1966 to 1986 and are in printed form. Three interviewers are identified: Olga Nuray Olcay, Suzan Moss, and Prialux Rainier. Two interviews were originally housed in the scrapbooks.

Correspondence in the collection, spanning from 1934 to 1992, consists predominately of letters to Nirenska from students and colleagues. Correspondence from the following renowned dance personalities is included: Martha Graham, Louis Horst, Doris Humphrey, Kurt Jooss, Harald Kreutzberg, Rudolf Laban, Phyllis Legters, Liz Lerman, Dorothy Madden, Beth Osgood Chanock, Nicole Pierson, Naima Prevots, Rona Sande, Walter Sorell, Erika Thimey, Jan Tievsky, Evelyn de la Tour, Jan Veen, Mary Wigman, and Sharon Wyrick. Other letters are from political figures, such as Ronald Reagan, and international and national organizations. Only a few letters by Nirenska are contained in the collection.

The collection contains notes for a number of works choreographed by Nirenska during her residence in the United States. The choreographic notes are mainly textual descriptions, but some are in Nirenska's own notation system. Notes for *The four horsemen of the apocalypse* are the most abundant. There are also numerous unidentified choreographic notes. Several of the notes were found on or in audio recording tape boxes.

The programs in the collection consist of printed and typescript programs of performances by Nirenska and performances by others. The programs of performances by Nirenska date from 1933 to 1990. More programs can be found in the scrapbooks and subject files, and additional information may be obtained from the addresses and cards in the personal papers series. Nirenska saved only a few programs of performances by others; these date from 1931 to 1988.

Publicity materials, distinct from publicity articles found in biographical materials, encompass printed and typescript documents such as flyers and posters. Publicity about Nirenska dates from 1933 to 1990. More materials can be found in the scrapbooks and subject files. Publicity about others dates from 1927 and 1992. Nirenska saved only a few publicity items about others.

The scrapbooks comprise particularly informative sections of the collection. Thirteen scrapbooks consisting of photographs, clippings, articles, programs, publicity materials, and correspondence were compiled by Jan Karski. Coverage begins in 1933 with Nirenska's early career and ends with materials concerning her death in 1992. Documents from her sojourns in the United States, Poland, Austria, England, Italy, Israel, Switzerland, Turkey, Greece, and Lebanon are included. Original order of the scrapbooks has been maintained; materials are generally in chronological order.

Photographic materials comprise the bulk of the collection, spanning the 1930s to 1992. The series is divided into three subseries: photoprints, negatives, and slides by Nirenska. Photoprints are divided further into prints of Nirenska alone; those of other people; those by Nirenska; those by David Hasamatsu; and those housed in albums. Prints are black-and-white and are 8 x 10 inches or less in size unless noted otherwise. Works choreographed for dance solo are found in "Nirenska alone;" group works with Nirenska as a performer are located in "Nirenska with others;" and group works not including Nirenska are found in "Other people."

The prints of Nirenska alone are made up of both publicity and informal shots. Included are early solo works such as *Eastern ballad*, *Felina -- catty woman*, *A scarecrow remembers*, and *Unwanted child*. There are also prints of Nirenska as a model in England. Other publicity and informal shots are contained

in the sub-subseries of Nirenska with others. Of particular interest are photographs with Mary Wigman and of works such as *Departures*, *American folk suite*, and *Shakespearean suite*. Prints of others are publicity and informal portraits and late works by Nirenska without her as a performer. In addition to portraits of dance personalities, there are photographs of the artist Felix Topolski. The sub-subseries of prints by Nirenska documents her output during her photographic interlude (1967-1980). A few autographed prints of winter scenes by David Hasamatsu comprise the next sub-subseries; the last division of prints is made up of disassembled photograph albums spanning the years 1977 to 1988. The albums contain photographs of Nirenska's travels, family, friends, and pets.

Negatives are arranged in three sections: those of Nirenska alone; those of others; and those by Nirenska. The negatives are all black-and-white and 35 millimeters in size unless noted otherwise; dates are given when known. The first sub-subseries is publicity shots of Nirenska's early solo works. Negatives of others and negatives by Nirenska are similar to the corresponding photoprints sub-subseries. Materials are not cross-referenced.

Slides by Nirenska in the collection are color slides from her photographic interlude period. They are arranged by subject except for a few titled works.

Art work in the collection, consisting of costume designs, drawings, and paintings, complements the choreographic notes and photographic materials. Costume designs by Audrey Cruddas, Doroty Szenfeld, and unidentified designers are from Nirenska's early career in Europe. There are a number of drawings and watercolors of Nirenska and colleagues as well as several miscellaneous drawings and prints.

The audiovisual materials supplement the printed materials related to Nirenska's choreography. Many VHS videotapes and a few 8 millimeter films document dances choreographed during Nirenska's residence in the United States. There are also numerous audio recordings of rehearsals. The video and audio recordings are significant not only for documenting choreographic works, but also for preserving the music of some contemporary women composers. Record albums of music used for accompanying Nirenska's dances are also contained in the collection.

Other materials include: an autographed printed score of Priaulx Rainier's *Quartet for strings* and a score of the Polish national hymn; poetry for, about, and by Nirenska, and a few miscellaneous poems; subject files of Nirenska's dance school, dance company, and related files containing publicity, programs, clippings, and writings; personal papers such as addresses and cards, bibliographic cards, business papers, and medical documents; four awards including Nirenska's diploma from Mary Wigman's school; realia such as a medal from the 200th anniversary of the Polish Ballet; monographs related to dance, religion, and history; and magazines, articles, and clippings saved by Nirenska mostly pertaining to dance-related topics.

Description of Series

Container Series

- 1 Biographical Materials, 1933-91.
Clippings and articles.
Clippings and articles from 1933 to the end of Nirenska's career; arranged chronologically.
Interviews.
Printed interviews from 1966 and 1986, two are pulled from the scrapbooks; arranged chronologically.
- 1-3 Correspondence, 1934-92.
General correspondence, primarily letters to Nirenska from students and colleagues; arranged alphabetically by correspondent.
- 4 Choreographic Notes, undated.
Notes from works choreographed in the United States; arranged alphabetically by title.
- 5 Programs, 1933-90.
Performances by Nirenska.
Printed and typescript programs from 1933-90; all of the programs are not included in this series; more programs can be found in the scrapbooks and subject files, and additional information may be obtained in personal papers, addresses, and cards; arranged chronologically.
Performances by others.
Printed and typescript programs saved by Nirenska from 1931-88; arranged chronologically.
- 5 Publicity, 1927-92.
About Nirenska.
Printed and typescript publicity materials such as flyers and posters, from 1933-90; more materials can be found in the scrapbooks and subject files; arranged chronologically.
About others.
Printed and typescript publicity materials such as flyers and posters, from 1927-92 (and undated); arranged chronologically.
- 6-11 Scrapbooks, 1933-92.
Thirteen scrapbooks consisting of photographs, clippings, articles, programs, publicity materials, and correspondence; arranged chronologically.
- 12-21, Photographic Materials, 1930s-92.
- 28-30 Photoprints.
[All b&w and 8 x 10 in. or less in size unless noted otherwise]
Nirenska alone: publicity and informal shots, solo works performed by Nirenska; arranged chronologically.
Nirenska with others: publicity and informal shots, works by Nirenska with her included as a performer; arranged chronologically.
Others: publicity shots and informal portraits, works by Nirenska without her performing; arranged alphabetically by name or title of work.
By Nirenska: arranged alphabetically by title or subject.
By David Hasamatsu: oversized b&w; arranged alphabetically by subject.
Albums: b&w and color prints from disassembled photograph albums spanning the years 1977 to 1988; arranged chronologically.
Negatives.

- Nirenska alone: publicity shots of her works, 8 x 10 copy negatives; arranged alphabetically by title of work.
 Others: in works by Nirenska and informal portraits, all b&w and 35 mm. in size unless noted otherwise; arranged alphabetically by name or title of work.
 By Nirenska: all b&w and 35 mm. in size unless noted otherwise; arranged alphabetically by subject.
 Slides by Nirenska.
 Color slides by Nirenska; arranged alphabetically by subject.
- 22, 28-30 Art Work, mostly undated.
 Costume designs.
 Drawings and paintings, primarily from the 1930s, arranged alphabetically by type or title.
 Drawings and paintings.
 Drawings and watercolors of Nirenska and colleagues, and several miscellaneous drawings and prints; arranged alphabetically by title or subject.
- 22 Music.
 Autographed miniature score of Priaulx Rainier's *Quartet for strings*, printed score of the Polish national hymn; arranged alphabetically by composer.
- 22 Poetry, 1934-36, 1949, 1987, undated.
 Poems for, about, and by Nirenska, a few miscellaneous others; arranged alphabetically by poet.
- 23, 28 Subject Files, 1933-82.
 Subject files of Nirenska's dance school, dance company, and related files containing publicity, programs, clippings, and writings; also a file of gardening materials ("New plants"); arranged alphabetically by subject.
- 24-25 Personal Papers, mostly undated.
 Personal papers in three categories arranged alphabetically and sorted chronologically at the folder level as applicable: addresses and cards, bibliographic cards, business, medical, and miscellaneous.
- 24, 29, 30 Awards, 1934, 1980, 1987, 1991.
 Awards, a certificate of appreciation, and a diploma; arranged chronologically.
- 26-27 Realia, 1985 and undated.
 Realia including a medal from the 200th anniversary of the Polish Ballet; arranged alphabetically.
- Books and articles.
 Books.
 Monographs related to dance, religion, and history; arranged alphabetically by author.
 Articles and clippings, 1987-88, undated.
 Magazines, articles and clippings (not about Nirenska), mostly dance-related; arranged alphabetically.
- Audiovisual Materials, mostly undated.
 Videotapes.
 VHS videotapes of dance performances, rehearsals, and a conference, also a few productions of interest to Nirenska; arranged alphabetically by title.
 Films.
 8 mm. films of *Double concerto in d minor*, *Exits*, and two unidentified reels; arranged alphabetically by title.
 Audio recording tapes.
 Audio recording tapes of dance works; arranged alphabetically by title.
 Record albums.

Record albums, music for accompanying dance; arranged alphabetically by composer or performer.

Container List

BIOGRAPHICAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	Clippings and articles
1/1	1933-47
1/2	1948-50 Feb.
1/3	1950 Feb. (continued)-82 Mar. 11
1/4	1982 Sept.-91
	Interviews
1/5	Interview by Olga Nuray Olcay for Cumhuriyet, 1966 Dec. 27 Original in Scrapbook no. 9
1/6	Excerpts from an interview by Suzan Moss, 1986 Feb. 18 Original in Scrapbook no. 12
1/7	Interview and commentary by Priaulx Rainier [?], 1986 May 12

CORRESPONDENCE

2/1	Allen-Piper, Christie, 1985 (2 items)
2/2	"A" miscellaneous
2/3	Beauvoir, The National Cathedral Elementary School, 1960 (1 item) Birch, Nathan <i>see</i> The Next Ice Age
2/4	"B" miscellaneous
2/5	Commission on the Arts and Humanities, District of Columbia, 1983-84 (4 items)
2/6	Connecticut College School of Dance, 1964-65 (3 items)
2/7	"C" miscellaneous
2/8	Dance Exchange, 1987, 1991, n.d. (3 items)
2/9	Dobkiewicz, Major Waclaw, 1941 (1 item)
2/10	"D" miscellaneous
2/11	Eiko & Koma, 1987, n.d. (2 items)
2/12	Fasulo, Teo, 1935 (1 item)
2/13	"F" miscellaneous
2/14	Garretson, Cecily, 1965-66, 1988-91 (10 items)
2/15	Gelenian, Seda, n.d. (1 item)
2/16	Graham, Martha, 1966 (2 items)
2/17	"G" miscellaneous
2/18	Hartke, Rev. Gilbert V., 1960-63, n.d. (3 items)
2/19	Henderson, Robert, 1949 (1 item)
2/20	Horne, J. P. (Georgie), 1988, 1991 (3 items)
2/21	Horst, Louis, n.d. (1 item)
2/22	Humphrey, Doris, 1958 (1 item)
2/23	"H" miscellaneous
2/24	"I" miscellaneous
2/25	John F. Kennedy Center for the Performing Arts, 1987 (1 item)
2/26	Jooss, Kurt, 1934 (2 items)
2/27	Juilliard School of Music, 1958 (2 items)
2/28	"J" miscellaneous
2/29	Karski, Jan, 1960, 1966, 1992, n.d. (5 items)
2/30	Kauffman, Edith W., 1965-66, n.d. (8 items)
2/31	Kreutzberg, Harald, n.d. (1 item)
2/32	"K" miscellaneous
2/33	Laban, Juana de, 1951 (1 item)
2/34	Laban, Rudolf, 1949-50 (3 items)
2/35	L'Ecole Libanaise de Ballet, 1967 (2 items)
2/36	Ledesma, J. J. de [Count John Ledesma], 1985 (1 item)
2/37	Legters, Phyllis [?], 1968 (1 item)

CORRESPONDENCE

<i>Box/Folder</i>	<i>Contents</i>
2/38	Lerman, Liz, 1991, n.d. (3 items)
2/39	Lerner, Marcia [?], 1962, n.d. (2 items)
2/40	"L" miscellaneous
2/41	Madden, Dorothy, 1960, 1991 (3 items)
2/42	Manning, Susan, 1987 (1 item)
2/43	Maynard, Allegra, 1960, n.d. (2 items)
2/44	Metropolitan Dance Association, 1980 (2 items)
2/45	Michaeli, Katia, 1991 (5 items)
2/46	"M" miscellaneous
2/47	National Section on Dance, 1964 (1 item)
2/48	The Next Ice Age [Nathan Birch], 1991 (10 items)
2/49	"N" miscellaneous
2/50	Opera Society of Washington, 1960 (1 item)
2/51	Osgood Chanock, Beth, 1963 (1 item)
2/52	"O" miscellaneous
2/53	Pearson, Nicole, n.d. (1 item)
2/54	Piedmont Day School, 1959 (1 item)
2/55	Pola Nirenska School of Dance, 1968 (1 item) Notification of retirement
2/56	Polish Embassy, London, 1936 (1 item)
2/57	Poulten, Kay, 1948 (3 items)
2/58	Prevots, Naima, 1968 [?] (1 item)
2/59	"P" miscellaneous
2/60	"Q" miscellaneous
2/61	Reagan, Ronald, 1987 (1 item)
2/62	"R" miscellaneous
3/1	Sande, Rona, 1968, 1991, n.d. (9 items)
3/2	Sande, Stuart A., n.d. (1 item)
3/3	Seidl, Ina, 1935, 1949, n.d. (3 items) Letter dated 1949 is signed "R. S."
3/4	Shurr, Gertrude, 1987-92 (6 items)
3/5	Simmons, Stephanie [?], n.d. (1 item)
3/6	Sorell, Walter, 1951, 1987, 1992 (4 items)
3/7	Spelman, Marva, 1991 (5 items)
3/8	Sprague, Judy [?], 1967 (1 item)
3/9	"S" miscellaneous
3/10	Thimey, Erika, 1963, n.d. (3 items)
3/11	Tievsky, Jan, 1991 (1 item)
3/12	Tour, Evelyn de la [and others], 1953 (1 item)
3/13	"T" miscellaneous
3/14	Union of Polish Stage Artists Abroad, 1949 (1 item)
3/15	"U" miscellaneous
3/16	Veen, Jan, n.d. (1 item)
3/17	"V" miscellaneous
3/18	Weber, Reinhard, 1948-49 (4 items)
3/19	Wigman, Mary, 1935-48 (3 items)
3/20	Wyrrick, Sharon, 1987, n.d. (3 items)
3/21	"W" miscellaneous
3/22	Young Men's and Young Women's Hebrew Association Educational Department, 1954 (1 item)
3/23	"Y" miscellaneous
3/24	"Z" miscellaneous
3/25	Unidentified

CHOREOGRAPHIC NOTES

4/1	<i>American folk suite</i> , "If I had a ribbon" Received in audio recording tape box
4/2	<i>Departures</i> Received in audio recording tape box

CHOREOGRAPHIC NOTES

<i>Box/Folder</i>	<i>Contents</i>
4/3	<i>Double concerto in d minor</i> [?]
4/4	<i>Exits</i> One page received in audio recording tape box
4/5	<i>The four horsemen of the apocalypse</i>
4/6	<i>Russia: the transparent apple and the silver saucer</i> , "Snow in Siberia" solo choreographed for Liz Lerman
4/7	<i>Shakespearean suite</i>
4/8	<i>Strange visit</i>
4/9	<i>Studio work</i>
4/10	<i>Tired magician</i>
4/11	<i>The train</i>
4/12	Vivaldi Received in audio recording tape box
4/13	Unidentified

PROGRAMS

Performances by Nirenska

[see also Scrapbooks, Subject Files, and Personal Papers (Addresses and cards for information on programs: 1983 Feb. 26-27; 1984 March 10; 1988 May 18-20; 1990 July 28-29)]

5/1	1933-68
5/2	1980-90

Performances by Others

5/3	1931-88
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PUBLICITY

About Nirenska

5/4	1933-90
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About Others

5/5	1927-90
5/6	1991
5/7	1991 (cont.)-92, n.d.

SCRAPBOOKS

6/1-2	[No. 1] Photographs, portraits, and sculptures, 1933-60s
6/3	[No. 2] United States, Poland, Austria, England, and Italy, 1933-45
7/1	[No. 3] England and Israel, 1946-47
7/2	[No. 4] England, Austria, and Switzerland, 1947-49
8/1	[No. 5] United States, 1949-50
8/2-3	[No. 6] United States, 1951-57
8/4-5	[No. 7] United States, 1958-59
9/1-2	[No. 8] United States -- her own school, 1960-65
9/3	[No. 9] United States, Turkey, Greece, and Lebanon, 1965-67
10/1	[No. 10] Photographic interlude, 1967-80
10/2-3	[No. 11] United States, 1981-84
11/1-2	[No. 12] 1985-92
11/3	[No. 13] Miscellaneous photographs, clippings, and publicity materials

PHOTOGRAPHIC MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	Photoprints
	[All b&w and 8 x 10 in. or less in size unless noted otherwise; dates given when known]
	Nirenska alone
12/1	1930s
12/2	<i>The cry</i> [?], 1930s
12/3	1933 By Zofja Kruzówna
12/4	1933 By Zygmunt Szajer
	Nirenska alone
12/5	1936
29/1	Polish dance, 14-1/2 x 11-1/2, 1937 By Landseer, London; autographed
12/6	Modeling in London By Landseer, London
12/7	<i>Angel of death</i> By Gerti Deutsch, Vienna
12/8, 28/1	<i>Eastern ballad</i> , 11-3/4 x 8-3/4, 12 x 9-1/4, 12 x 9-1/2 By John Deakin; autographed
12/9, 28/2	<i>Felina -- catty woman</i> , 11-3/4 x 10, 9-3/4 x 11-1/2 By John Deakin; autographed
12/10, 28/3	<i>La puerta del vino</i> , 10-3/4 x 10, 11 x 10 By John Deakin
12/11, 28/4	<i>A scarecrow remembers</i> , 11-3/4 x 8-3/4, 12 x 9-3/4 By John Deakin; autographed
12/12, 28/5	<i>Unwanted child</i> , 12 x 10, 10-1/2 x 9-1/2 By John Deakin; autographed
12/13, 28/6	Modeling, four 12 x 10, three 11 x 8-1/4, 11 x 8-1/2
12/14	Posing in a mirror
28/7	10 x 10
12/15	1956 [?] By Angus McBean; autographed
12/16-19	1960s By B. Vern Blasdell, Washington, DC
12/20	1960 Jan.
28/8	13-1/2 x 10-1/2
13/1	By Terry Walker
13/2	In studio, 1980s, color and b&w By Ray C. Schandelmeier, b&w photographs from "Portraits of a friend"
13/3	1980s By Ray C. Schandelmeier from "Portraits of a friend"
13/4	Unidentified, color and b&w
	Nirenska with others
13/5	Mary Wigman Schule, 1930s By Kastan, Hamburg
13/6	Percussion ensemble, 1930s By Atelier Robertson, Berlin
13/7	With Mary Wigman, 1948 By Hans Tschirren
13/8	Congress of International Dance at Zurich, 1949 By Hans Tschirren; Hilda Baumann, Mary Wigman, and Nirenska in front
13/9	With Madame Maria Hershman-Horch, Director of Berkshire Drama School, 1950 Aug. By E. H. Aoole [?]
13/10	With Evelyn de la Tour and Lucia L., Hains Point, 1952
16/1	1959 Dec.
28/9	<i>Departures</i> : Dorothy Madden, Nicole Pearson, Rona Sande, Nirenska, and Beth Osgood

PHOTOGRAPHIC MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	Chanock, 11 x 14, 1959
13/11	<i>American folk suite</i> , "The three sisters: Rona Sande, Nicole Pearson, and Nirenska
13/12	<i>Shakespearean suite</i> , 1961 Nov. 28 By Naltchayan; Nicole Pearson as Kate in <i>Taming of the shrew</i> , Beth Osgood Chanock as Portia, and Nirenska as Lady Macbeth
13/13	Dance class, 1960 Oct. 6 By Naltchayan
13/14	Ballet class, 1960s By Fred Ward, Arlington, Virginia; print and contact sheets
13/15	Session with dance teachers in Beirut, 1967 Jan. By David
16/2-80	Panel discussion with Hanya Holm, Erika Thimey, Nirenska, and Sali Ann Kriegsman, 1986 Dancefest '86, celebrating national dance week, Glen Echo Park, MD; May 3-5
13/16	With Ethyl Butler By G. Vern Blasdel, Washington, DC
13/17	With Jan Karski, 1987 June, 1991
13/18	With Nancy Schandelmeier, 1990s By Ray C. Schandelmeier from "Portraits of a friend"
13/19	Schandelmeier wedding By Ray C. Schandelmeier from "Portraits of a friend"
13/20	With Laura Schandelmeier, color
13/21	With Schandelmeier and Jan Karski, color
13/22	In studio with Ray C. Schandelmeier and pets, color By Ray C. Schandelmeier
13/23	With Rima Faber (Wolff) 8 x 10: 1990, in "Shopping cart" costume; polaroid: 1988 Nov. 6, birthday party for Dr. "Dub" Bullock at Edith Menard's and in Faber's studio, in <i>Stillpoint</i> costume, color
30/1	Unidentified, 16 x 20, color
Others	
16/81-82	Burkhardt, Beth and Denise Reed, 1986 July, color National Zoo; choreographed by Burkhardt
29/2	<i>Caron</i> , 14 x 11, 16 x 11
16/83	Carter, Tish, 1980 Dec., color
16/84	Carter, Tish, color Rocks; choreographed by Carter
14/1	<i>Departures</i> : Dorothy Madden, Nicole Pearson, Rona Sande, and Beth Osgood Chanock, 1959 Dec.
16/85-96	<i>Encounters and goodbyes</i> : Rima Faber, Sue Hannen; 1983; color By Fred Underwood [?]
14/2	<i>Dirge</i> , 1981, 1988 Jan. 27, color Prints and contact sheets
16/97	Faber (Wolff), Rima, 1980 Dec., color
16/98	Galeota, Nancy, 1980 Dec., color
16/99	Gieger, Esther, color
14/3	Hannen, Sue, 1980 Dec., 1988 Jan. 27, 30, color Prints and contact sheets
16/100-101	Hannen, Sue, Stephanie Simmons, and Ellis, color Jan Tievsky on far left
14/4	Humphrey, Doris and Charles Weidman, 1935 <i>New dance</i> ; on front: A merry Xmas from [signed] Charles
14/5	Karski, Jan By the Detroit News; on back: To my beloved Pola [signed] Jan
14/6	Karski, Jan and Nancy Schandelmeier, color
14/7	Karski, Jan and Ray C. Schandelmeier, color
16/102	Koehler, Cheryl, 1980 Dec., color
14/8, 29/3	Knox, Marion, three 14 x 11, 13-3/4 x 10-1/2
14/9	Kreutzberg, Harald
16/103	Lerman, Liz, 1985 Jan., color At a rehearsal of <i>Russia: the transparent apple and the silver saucer</i> , "Snow in Siberia"
16/104	Lerman, Liz, 1987 April, color
16/105-111	<i>Life</i> , 1983, color

PHOTOGRAPHIC MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	By Fred Underwood [?]
14/27	Nirenska, Mr. and Mrs. [Pola Nirenska's parents]
30/2	Norman, 13 x 18, 16 x 20, 1968 Fall
14/10	Osgood Chanock, Beth, Nicole Pearson, and Rona Sande, 1960s
28/10	Osgood Chanock, Beth, Nicole Pearson, and Rona Sande, 11-1/4 x 10-1/4, 1960s
14/11	<i>Out of sorts</i> : Sue Hannen, 1988 Jan. 27, color Prints and contact sheets
14/12	Pearson, Nicole, 1959 Dec., 1960 Oct. 6 By Naltchayan [1960]
16/112	Pearson, Nicole, and Rona Sande, 1959 Dec.
14/13	Reynolds, Greg Print and contact sheet
16/113-115	<i>Russia: the transparent apple and the silver saucer</i> , "Snow in Siberia": Liz Lerman, 1985 Jan., color
29/4	Sande, Rona, 13-3/4 x 11, 1960s
14/14	Schandelmeier family and friends, color Prints and contact sheet
14/15	Schandelmeier, Laura, color and b&w <i>Trilogy</i> and other works; by Robert Yohn and Ray C. Schandelmeier
14/16	Schandelmeier, Nancy, color
14/17	Schandelmeier, Ray C., color Prints and contact sheets
16/116-122	<i>Shout</i> : Sharon Wyrriick, 1987 June, color
14/18	<i>Stillpoint</i> : Rima Faber, 1990
28/11	Tate, Carolyn, 10-1/2 x 13-1/2, 1960s
16/123	Tievsky, Jan, 1980 Dec., color
16/124	Tievsky, Jan, color
14/19	Topolski, Felix, color
14/20	<i>The train</i> , 1990 By Michael Drago
28/12	<i>The train</i> : Paula Camilli, Heather Doerbecker, Jan Taylor, and Jan [?], 8 x 12, 1990
16/125-132	<i>Trip</i> : Cathy Paine, 1982 Aug., color
16/133-142	<i>Web</i> : Shawn Womack, 1987 Oct., color
14/21	Wigman, Mary By Ted Hurter, Zürich and Atelier Robertson, Berlin; autographed by Wigman
14/22	Wigman, Mary, Elisabeth Wigman, and Hanya Holm
16/143	Wilcox, Carrie, color
14/23	Womack, Shawn, color
16/144-146	<i>Woman</i> , first movement: Sharon Wyrriick, 1987 April, color
16/147-152	<i>Woman</i> , second movement: Sharon Wyrriick, 1987 April, color
14/24	Wyrriick, Sharon
14/25	Unidentified: dancers, color and b&w By Joel S. Hauserman
14/26	Unidentified: friends and family, color and b&w
28/13	12 x 10 by John Deakin; autographed
16/153-163	Unidentified: dance rehearsal, 1988 Nov., color
By Nirenska	
28/14	<i>A boy on the farm</i> , 10-1/2 x 13-3/4, 1969 Print of the year, National Photographic Society
30/3	<i>Castle in Spain</i> , 19-1/2 x 14, 1969
28/15	<i>Delicate</i> , 10-3/4 x 13-1/4
28/16	<i>Dreaming</i> , 11 x 14
15/1	<i>Horizontal</i> , 1968
30/4	<i>I am mad</i> , 14 x 17
15/2	<i>July 4</i>
30/5	<i>Junior</i> , 14-3/4 x 20
15/3, 28/17	Landscapes, 8-1/4 x 13, 11 x 14-3/4, 11 x 14
29/5	<i>Listening</i> , 11 x 14, 14 x 11
29/6	Marching band, 14 x 11
15/4	<i>My spanish skirt</i> , 1968 April Accepted in the spring competition of the Greater Washington Council of Camera Clubs

PHOTOGRAPHIC MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
30/6	<i>Nature's form</i> , 16 x 20, 1968
15/5, 30/7	Pets, 1968 Fall, b&w and color
29/7	Portrait of a farmer, 12-1/4 x 14-1/2, 1969 Jan. Honorable mention in portraits, Arts Club of Washington Pictorial Photography Annual Salon
15/6, 29/8, 30/8	Portraits, two 11 x 14, two 14 x 11, 11 x 13-1/2, 13-1/4 x 10, three 20 x 16
15/7	Portraits of a child, 1967 Printed in <i>Baby Talk</i> in 1967 and 1968; copy of 1968 Christmas issue included
30/9	<i>Puff</i> , 14 x 15-1/4, 1969 Jan. Print of the year, second place, National Photographic Society; displayed in Arts Club of Washington Pictorial Photography Annual Salon
15/8, 29/9, 30/10	Still-life, two 11 x 14, 14 x 11, 11 x 14-3/4, two 16 x 20, color and b&w
30/11	Study, two 16 x 20, 1968
15/9	<i>Sulking</i>
28/18	<i>Sulking</i> , 12 x 10-3/4
16/164	Travel, 1987 Oct., color
30/12	<i>Village</i> , 11 x 14, 16 x 20, 1968
28/19	<i>Yawn</i> , 11 x 14, 1967 Dec. Honorable mention, National Photographic Society
30/13	<i>Young painter</i> , 17-1/2 x 15
15/10	Miscellaneous subjects, contact sheets

By David Hasamatsu

28/20	Winter scenes, 13-1/2 x 10, 13-1/2 x 10-3/4 Autographed
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Albums

[color and b&w]

16/165-166	St. Martin, 1977; 1980
15/11	St. Martin, 1978
16/167-171	St. Martin, 1978
16/172-174	New York, 1978
17/1-3	Guatemala, 1979
17/4-5	1979, spring-summer
17/6-7	Hungary, 1980
17/8	New York, 1980
17/9-10	Pets, 1979-80
15/12	1980-85
17/11-15	1980-85
18/1-18	1981-82
18/19-21	1982 July-Aug.
15/13	Japan, 1984 June
18/22-24	Japan, 1984 June
18/25-28	1986-88

Negatives

[All b&w and 35 mm. in size unless noted otherwise; dates given when known]

Nirenska alone

15/14	<i>Eastern ballad</i> , 8 x 10 copy negative, safety film
15/15	Polish dance, 8 x 10 copy negative, safety film
15/16	<i>La puerta del vino</i> , 8 x 10 copy negative, safety film
15/17	<i>A scarecrow remembers</i> , 8 x 10 copy negatives, safety film

Others

PHOTOGRAPHIC MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
19/1	Burkhardt, Beth and Denise Reed, 1986 July, color National Zoo; choreography by Burkhardt
19/2-3	Dick
19/4-23	Karski, Jan, color and b&w
19/24-33	Knox, Marion
19/34-47	Norman
19/38-41	Osgood Chanock, Beth
19/42-51	Payne (Nolan), Arvilla
18/29	Pearson, Nicole, 5 x 4, 1964 Jan. 18 In The Evening Star
19/52-64	Sande, Rona
19/65-101	Students of Nirenska
19/102-106	Thimey, Erika, with her sister, Herta
19/107-114	<i>The train</i> : Paula Camilli, Heather Doerbecker, Jan Taylor, and Jan [?], 8 x 12, 1990
19/115-132	Xstery [?], Andrea
18/30-31	Unidentified relatives, 3-3/4 x 2-3/4 copy negatives, safety film
19/133-150	Unidentified

By Nirenska

19/151-153	Animals
19/154-185	Genre
20/1-53	Miscellaneous subjects, color and b&w
20/54-64	Pets
20/65-67	Photo class
20/68-146	Portraits, three 16 mm. images, color and b&w
21/1-64	Scapes: landscapes, seascapes, and cityscapes
21/65-85	Spain
21/86-112	Still-life, color and b&w
21/113-137	Travel, color

Slides by Nirenska

[color]

15/18	<i>Dusk</i> Landscapes <i>Life begins</i> <i>Lonely bird</i> Portraits Seascapes Still-life Unidentified
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ART WORK

Costume designs

28/21	By Audrey Cruddas, annotated
22/1	By Doroty Szenfeld, 1934
22/2	By Doroty Szenfeld, 1936
29/10	Costume, green and yellow
28/22	Costume, Polish
30/14	<i>A scarecrow remembers</i> , by Audrey Cruddas, annotated
22/3	Unidentified

Drawings and paintings

28/23	<i>Barnes commons</i> , pencil drawing, by S. R. [?]
29/11	<i>La dame a l'éventail</i> , by Pablo Picasso, print

ARTWORK

<i>Box/Folder</i>	<i>Contents</i>
29/12-14, 30/15	Drawings and watercolors, by A. H. C. [formerly Audrey Cruddas?]
29/15	<i>Mardi Gras</i> , by Paul Cézanne, print
22/4	Nirenska, drawing, by Felix Topolski Used for programs and as a bookplate; <i>see also</i> Subject Files, Pola Nirenska Dance Company
22/5	Painting, by R. Mizufune, 1962
29/16	Pearson, Nicole and Rona Sande [?], watercolor, 1960s
30/16	Pencil drawing, by Zardenberg [?]
30/17	<i>Sally</i> , drawing, by Frances T. Trammell, 1964
22/6	<i>Two bridges</i> , by Sir Stanley Spencer, print
29/17	<i>Le vieux juif</i> , by Pablo Picasso, print

MUSIC

22/7	Anonymous, <i>Jeszcze Polska nie zginęła</i> (The Polish national hymn) Words by Josef Wybicki
22/8	Rainier, Priaulx, <i>Quartet for strings</i> Miniature score; autographed "For Pola from Priaulx 1942-1947"

POETRY

22/9	Bymme; "On first seeing Pola"
22/10	Faber Wolff, Rima; "Thanksgiving poems"
22/11	Genega, Paul; "The courier"; 1987 For Jan Karski; original in correspondence, "G" miscellaneous
22/12	Kraft, Marcy; <i>Night flowers</i> To Nirenska with thanks for her inspiration
22/13	Kraft, Marcy; "17 poems"
22/14	Nirenska, Pola; "Dreamscape"
22/15	Scheider, Hanns; "Sü-schy tanzt"; 1934 June 28
22/16	Seidl, Ina; "Aus der engelsuite, getanzt von Pola Nirenska (Versuch einer Bewegungsdeutung)"
22/17	Seidl, Ina; "Der Schrei: Choreographische studie, getanzt v. Pola Nirenska, Warschau, anlässlich des Internat. Tanzwettbewerb in Wien"
22/18	Seidl, Ina; "Trance [and] Engel des todes"; Winter 1935-36 Based on Nirenska's choreography
22/19	Seidl, R. [Ina ?]; "Erinnerungen einer Vogelscheuche, Studie über einen Tanz von Pola Nirenska"; 1949 Original in correspondence
22/20	Winczakiewicz, Jan; <i>Izrael w poezji Polskiej antologia</i>
22/21	Unidentified

SUBJECT FILES

23/1	Dance recital publicity, 1958-82
23/2-4	Dance school, 1960-68
23/5	An evening of choreography by Pola Nirenska, 1990 July 28-29
28/24-27	Für Pola, 1933-58 [writings, programs, and publicity from outside U.S.]
23/6	Loose single reprints [clippings and programs], 1964-81
23/7	New plants
23/8	Pola Nirenska Dance Company -- programs, leaflets, etc., 1958-66
23/9	Reviews [and programs/publicity], 1948-63
23/10	Washington Dance Company, 1958-66

PERSONAL PAPERS

Box/Folder	Contents
24/1	Addresses and cards
25	Bibliographic cards Art, cookery, dance, dictionaries and encyclopedias, fairy tales and legends, gymnastics and health, literature, love and marriage, music, philosophy and psychology, poetry, politics and history, religion and religion-philosophy, theater and costumes, etc., miscellaneous
24/2	Business
24/3	Medical
24/4	Miscellaneous

AWARDS

30/18	Diploma, Internationaler Tanz = Wettbewerb und Volkstanztreffen Wien, 1934 June 16
24/5	Award, Metropolitan Dance Association, 1980
29/18	Award, St. Patrick's Senior Center, for the intergenerational contribution of Pola Nirenska to the cultural life of the greater Washington area, 1987
24/6	Certificate of appreciation, National Law Enforcement Officers Memorial Fund, 1991 Aug. 16

REALIA

26	Medal, 200th anniversary of Polish Ballet, 1985
27	Sea shell

BOOKS AND ARTICLES

Books

- Aubel, Hermann and Marianne, *Der Künstlerische Tanz unserer Zeit*
- Bainton, Roland H., *The horizon history of Christianity*
- Behr, Walter, *Das hatte ich zu sagen...*
- Bénard, Th., *L'Année préparatoire d'histoire sainte*
- Bie, Oskar, *Der Tanz*
- Boehn, Max von, *Der Tanz*
- Cartier-Bresson, Henri, *Les danses à Bali*
- Cato (Owen Frank), *Guilty men*
- Chesterton, G. K., *St. Thomas Aquinas*
- Clarke, C. P. S., *Short history of the Christian church*
- Dahlke, Paul, *Buddhismus als Weltanschauung*
- Daniel-Rops, Henri, *This is the mass*
- Daudet, Alphonse, *Die Abenteuer des Herrn Tartarin aus Tarascon*
- Delius, Rudolf von, *Tanz und Erotica*
- Diebold, Bernhard, *Habima*
- Duncan, Isadora, *Der Tanz der Zukunft*
- Dzikowski, Stanisław, *O tańcu*

BOOKS AND ARTICLES

<i>Box/Folder</i>	<i>Contents</i>
	<i>Ellēniko chorodrama, 1950-1960</i>
	Freund, Liesel, <i>Monographien der Ausbildungsschulen für Tanz und tänzerische Öperbildung</i> , Band 1: Berlin
	Gert, Valeska, <i>Mein Weg</i>
	Gibbon, Edward, <i>Christianity and the decline of Rome</i>
	Gobineau, Graf, <i>Asiatische Novellen</i>
	Graham, Dom Aelred, <i>Catholicism and the world today</i>
	Gray, Rev. Ronald, <i>This is your mass</i>
	Green, Lili, <i>Einführung in das Wesen unserer Gesten und Bewegungen</i>
	Gregor, Joseph, <i>Kulturgeschichte des Balletts</i> Autographed with note, Wien, 1947 Nov.
	Gunther, John, and Bernard Quint, <i>Days to remember: America 1945-1955</i>
	Hersey, John, <i>The wall</i>
	Hildenbrandt, Fred, <i>Die Tänzerin Valeska Gert</i> 1930 Dresden
	<i>The holy bible</i> , light of the world edition
	Höver, Otto, <i>Javanische Schattenspiele</i>
	Hughes, Philip, <i>A popular history of the Reformation</i>
	Kellermann, Bernhard, <i>Japanische Tänze</i> 1930 Dresden
	Khayyám, Omar, Trans. by Edward Fitzgerald, <i>Rubáiyát of Omar Khayyám</i>
	Killgallon, James, and Gerard Weber, <i>Life in Christ</i>
	Klingenbeck, Fritz, <i>Die Tänzerin Rosalia Chladek</i>
	Knox, Ronald, <i>The belief of Catholics</i>
	Kochanowicz, Jan, <i>Wstęp do nauki o teatrze</i>
	Kolb, Dr. Med. Rudolf, <i>Magen und Darm</i>
	Kubin, Alfred, <i>Dämonen und Nachtgesichte</i> Autographed by Nirenska
	Laban, Rudolf von, <i>Des Kindes Gymnastik und Tanz</i>
	Laban, Rudolf von, <i>Die Welt des Tänzers</i>
	Levinson, André, <i>La Argentina: A study in Spanish dancing</i>
	Levinson, André, <i>La danse d'aujourd'hui</i>
	Liguori, St. Alphonsus, <i>The way of the cross</i>
	Linder, Kurt, <i>Die Verwandlungen der Mary Wigman</i>

BOOKS AND ARTICLES

<i>Box/Folder</i>	<i>Contents</i>
	Lloyd, Roger, <i>The mastery of evil</i>
	Mackiewicz, Stanisław, <i>Historja Polski</i>
	Mamontowicz-Łojek, Bożena, <i>Terpsychora i lekkie muzy</i>
	May, Joseph, <i>Stehen Sie fest auf Ihren Füßen?</i>
	Medau, Hinrich, <i>Deutsche Gymnastik</i>
	Muther, Richard, <i>Die Kunst</i> , Band 43: Der Tanz als Kunstwerk von Oscar Bie
	Nerman, Einar, <i>Darlings of the gods: in music hall, revue, and musical comedy</i>
	Netzer, Dr. Shlomo, <i>A thousand years of history of the Jews of Poland</i>
	Newman, Dora, <i>Elfenblüten</i>
	Oberdörffer, Med. H. J., <i>Rhythmische Atem-Gymnastik-Schule</i>
	Pawlowa, Anna, <i>Anna Pawłowa</i>
	Pirchan, Emil, <i>Harald Kreutzberg</i>
	Prucha, F. P., and Gerald Ellard, ed., <i>The sacred ceremonies of holy week</i>
	Remarque, Erich Maria, <i>Droga powrotna</i>
	Rheinhardt, E. A., <i>Eleonora Duse</i>
	Sachar, Abram Leon, <i>A history of the Jews</i> , fifth edition
	Storck, Karl, <i>Der Tanz</i>
	Strauss, Richard, <i>Die Musik</i> , Band 47/48: <i>Der Künstlerische Tanz von Werner Suhr</i>
	<i>Święto tańca artystycznego</i>
	Tairoff, Alexander, <i>Das entfesselte Theater 1937 Dresden</i>
	<i>The Talmud of Jerusalem</i>
	<i>Die Tänzerin Mary Wigman</i>
	Terpis, Max, <i>Tanz und Tänzer</i> "In appreciation of your art of dancing" Katia Michalovsky; 1947 Mar. 27
	Toller, Ernst, Joseph Roth, and Alfons Goldschmidt, <i>Das Moskauer Jüdische Akademische Theater</i> , 1931
	Walsh, John, <i>This is Catholicism</i>
	<i>Way of the cross: meditations of Pope John Paul II</i>
	Wiesenthal, Grete, <i>Die ersten Schritte</i> , 1947
	Wigman, Mary, <i>Deutsche Tanzkunst</i> Autographed by Wigman; 1935 Dresden
	Wigman, Mary, <i>Komposition</i>
	Wigman, Mary, <i>Die sieben Tänze des Lebens</i>

BOOKS AND ARTICLES

<i>Box/Folder</i>	<i>Contents</i>
	Williams, Charles, <i>The forgiveness of sins</i>
	Winther, Fritz, <i>Körperbildung als Kunst und Pflicht</i>
	Wołkoński, Ks. Sergjusz, <i>Człowiek wyrazisty</i>
	Zundel, Maurice, <i>The splendour of the liturgy</i>
	Articles and Clippings
24/7	<i>Dance magazine</i> , 62, no. 6 (1988 June)
24/8	<i>Tanzdrama Magazin</i> , no. 1 (1987 4. Quartal)
24/9	Miscellaneous
28/28	Miscellaneous

AUDIOVISUAL MATERIALS

[Audiovisual materials are located in the Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) of the Library of Congress]

Videotapes

- Exuberance*
dancer: Laura Schandelmeier
music: "Little fugue in g minor," J. S. Bach
videographer: Laziza

Nirenska choreographed *Exuberance* for Laura Schandelmeier, her next door neighbor. The work is a music visualization in the style of Doris Humphrey. The performance was recorded in Nirenska's basement studio.
- Last concert 1984: *Stars & planet* and other dances, choreography by Pola Nirenska, Marvin Theater, George Washington University, March 10, 1984

Tired magician (premiere)
music: William Russel, Henry Dixon Cowell
dancers: Nirenska, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Jan Tievsky

Encounters and goodbyes (premiere, original concept 1965)
music: *Sonata no. 3* [?], Norman Dello Joio
dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man

Jewish song (The old and the new) (premiere)
music: traditional, performed by Richard Tucker
dancer: Liz Lerman

Life (Whatever begins also ends) (1982)
music: *Concerto grosso no. 1*, Ernest Bloch
dancers: Jeanne Feeney, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Stephanie Simmons, Jan Tievsky, Rima Faber

Dirge (1981)
music: *Concerto grosso no. 1*, Ernest Bloch
dancers: Jeanne Feeney, Diane Floyd, Susan Hannen, Meryl W. Shapiro, Stephanie Simmons, Jan Tievsky, Rima Faber

Weed (Trip) (1983)
music: The Modern Jazz Quartet
dancer: Susan Hannen

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	<p><i>Stars & planet</i> (premiere, dedicated to Louis Horst) music: George Crumb dancers: Liz Lerman, Earth; Greg Reynolds, Moon; Patrick Scully, Sun; Diane Floyd, Bollux; Susan Hannen, Castor; Jan Tievsky, Taurus Hyader; Northern Star Polaris, Stephanie Simmons; Tobie Hoffman, Comet costume designer: Terri Hume Prell lighting and stage manager, lighting designer: David Madden sound technician: Judy Tyson production manager: Martin Petersilia The concert was partially funded by a grant from the National Endowment for the Arts.</p>
3	<p><i>Web</i>, TV version music: Jon Hassell dancer: Shawn Womack</p> <p>The performance was videotaped for television. There are special effects such as double images and freeze frames.</p>
4	<p>Everything ["Kennedy Center 1988" on box]</p> <p><i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch costume designer: Terri Hume Prell</p> <p><i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch costume designer: Terri Hume Prell</p> <p><i>Weed (Trip)</i> (1983) music: The Modern Jazz Quartet dancer: Susan Hannen costume designer: Terri Hume Prell</p> <p><i>Stars & planet</i> (1984, dedicated to Louis Horst) music: George Crumb dancers: Liz Lerman, Earth; Greg Reynolds, Moon; Patrick Scully, Sun; Diane Floyd, Bollux; Susan Hannen, Castor; Jan Tievsky, Taurus Hyader; Northern Star Polaris, Stephanie Simmons; Tobie Hoffman, Comet</p> <p>The videotape is mislabeled. The recordings are most likely of rehearsals. During <i>Life</i>, Nirenska can be heard instructing the lighting designer. Only a few seconds of <i>Stars & planet</i> are recorded. Attached to the box is a note: "Love, Ron."</p>
5	<p><i>Trapped</i>, "Snow in Siberia" (EP)</p> <p><i>Trapped</i> music: <i>Satyagraha</i>, Philip Glass dancer: Jan Tievsky</p> <p><i>Russia: the transparent apple and the silver saucer</i>, "Snow in Siberia" music: "Groundswell," Vladimir Cosma dancer: Liz Lerman</p> <p>The quality of the recording is poor. "Snow in Siberia" is the second movement of the second act from <i>Russia</i>. The solo is the fifth dance Nirenska choreographed for Lerman.</p>
6	<p>5/3/96 Dancefest '86 Glen Echo, <i>Shout</i>, panel discussion with Hanya Holm</p> <p><i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrick videographer: Harmony Vanover</p>

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	<p>Panel discussion with Hanya Holm, Erika Thimey, Sali Ann Kriegsman, and Nirenska</p> <p>The recording is from Dancefest 1986, in celebration of National Dance Week, held in Glen Echo Park, Maryland, May 3-5. During the panel discussion, Nirenska read a tribute to Holm discussing her relationship with Holm and the Wigman Schule. A copy of the script is in Scrapbook no. 12.</p>
7	<p>Choreography by Pola Nirenska, <i>Woman, Shout</i>, Sun. June 14, Dance Place</p> <p><i>Three women</i> (1987) I. music: Anthony Davis II. music: Miles Davis III. music: Ella Fitzgerald with Duke Ellington dancer: Sharon Wyrick costume designer: Gayle Behrman Jaster</p> <p><i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrick costume designer: Beth Burkhardt</p>
8	<p>Concert, 1982: solo, <i>Dirge</i>, Bach (LP)</p> <p>"An evening of choreography" by Pola Nirenska, March 9, 1982, 8:00 p.m., Marvin Theater</p> <p><i>Wounded</i> (premiere) music: <i>Concerto for piano and orchestra</i>, "Allucinante," Alberto Ginastera dancer: Betsy Eagan costume designer: Terri Hume Prell</p> <p><i>Whatever begins also ends</i> (premiere) <i>Life</i> (1982) <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch <i>Life</i> dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias <i>Dirge</i> dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Three sculptures</i> (1965) "The eternal insomnia of earth" "Amity" "The knot" music: Evelyn Lohoefer "The eternal insomnia of earth" dancer: Colette Yglesias "Amity" dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox "The knot" dancers: Letitia Carter, Susan Hannen, Jenifer Litwin costume designers: Stan Fowler, Sandy Asay, Nirenska set designers: Stan Fowler, Alex Rounds Commissioned by Washington Dance Repertory</p> <p><i>Exits</i> "Rage, rage against dying of the light" (1968) "Bless me now with your fierce tears, I pray..." "Do not go gently into that good night" music: Evelyn Lohoefer dancer: Liz Lerman costume designer: Terri Hume Prell quotations: Dylan Thomas</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach</p>

AUDIOVISUAL MATERIALS

Box/Folder

Contents

- dancers: Susan Hannen, Ellen Gray Denker, Rima Faber, Carol Anderson, Betsy Eagan, Jenifer Litwin, Stephanie Simmons, Carrie Wilcox
- The quality of the recording is poor. Much of the performance is not visible because of darkness. *Longing* was the first work performed at the concert, but it is not on the recording. Nirenska can be heard commenting on lighting and various other aspects of the performance.
- 9 Liz (SP)
- The Dance Exchange and Performance Company and The Dancers of the Third Age, June 13-14, 1985, Caplin Theatre, Sidwell Friends School
- Russia: the transparent apple and the silver saucer*
choreography: Liz Lerman, solo by Nirenska
original music: David Bishop
dancers: Susan Barnett, Jeff Bliss, Eric Bobrow, Mary Buckley, Debra Caplowe, Bob Fogelgren, Velerie Hallenbeck, Louise Haskin, Judith Jourdin, Liz Lerman, Lory Leshin, Monica Lewis, Anne McDonald, Jessica Rea, Hannah Rosenthal, Charlie Rother, Kathy Robens Siegel, Louisa Winer, Don Zuckerman
lighting designer: Susan E. Landess
costume designer: Terri Hume Prell
art direction: Kathy Suter
projection programming: Steve Spector
sound: Josh Schneider, Monica Peterschmidt
stage manager: Joan L. Hampton
administrative director: Craig Impink
- Russia* includes "Snow in Siberia," a solo choreographed by Nirenska for Lerman. A few parts are cut momentarily.
- 10 Dance master copy [copy of #8] (LP)
- Dress rehearsal, "An evening of choreography" by Pola Nirenska, March 9, 1982, 8:00 p.m., Marvin Theater
- Wounded* (1982)
music: *Concerto for piano and orchestra*, "Allucinante," Alberto Ginastera
dancer: Betsy Eagan
costume designer: Terri Hume Prell
- Whatever begins also ends*
Life (1982)
Dirge (1981)
music: *Concerto grosso no. 1*, Ernest Bloch
Life dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
Dirge dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias
costume designer: Terri Hume Prell
- Three sculptures*
"The eternal insomnia of the earth"
"Amity"
"The knot"
music: Evelyn Lohoefer
costume designers: Stan Fowler, Sandy Asay, Nirenska
set designers: Stan Fowler, Alex Rounds
"The eternal insomnia of the earth" dancer: Colette Yglesias
"Amity" dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox
"The knot" dancers: Letitia Carter, Susan Hannen, Jenifer Litwin
- Commissioned by Washington Dance Repertory

AUDIOVISUAL MATERIALS

Box/Folder

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Exits

"Rage, rage against dying of the light" (1968)
"Bless me now with your fierce tears, I pray..."
"Do not go gently into that good night"
music: Evelyn Lohoefer
dancer: Liz Lerman
costume designer: Terri Hume Prell
quotations: Dylan Thomas

Double concerto in d minor (dedicated to Doris Humphrey, 1968)

music: J. S. Bach
dancers: Susan Hannen, Ellen Gray Denker, Rima Faber, Carol Anderson, Betsy Eagan, Jenifer Litwin, Stephanie Simmons, Carrie Wilcox

The quality of the recording is poor. Much of the performance is not visible because of darkness. *Longing* was the first work performed at the concert, but it is not on the recording. Nirenska can be heard commenting in the background on lighting and various other aspects of the performance.

11

Pola Nirenska concert at Dance Place

The divided self

music: *Symphony no. 4*, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra
dancers: Jan Tievsky, Cheryl Koehler

Longing

music: *La plus que lente*, Claude Debussy; performed by Peter Frankel
dancer: Susan Hannen
costume designer: Terri Hume Prell

Three sculptures, "The eternal insomnia of the earth"

music: Evelyn Lohoefer
dancer: Colette Yglesias
costume designers: Stan Fowler, Sandy Asay, Nirenska
set designers: Stan Fowler, Alex Rounds
Commissioned by Washington Dance Repertory

Exits

"Rage, rage against dying of the light" (1968)
"Bless me now with your fierce tears, I pray..."
"Do not go gently into that good night"
music: Evelyn Lohoefer
dancer: Liz Lerman
costume designer: Terri Hume Prell
quotations: Dylan Thomas

Weed (Trip) (1983)

music: Modern Jazz Quartet
dancer: Cathy Payne
costume designer: Terri Hume Prell

Jewish song (The old and the new) (1984)

music: traditional, performed by Richard Tucker
dancer: Liz Lerman

Three women (1987)

I. music: Anthony Davis
II. music: Miles Davis
III. music: Ella Fitzgerald with Duke Ellington
dancer: Sharon Wyrick
costume designer: Gayle Behrman Jaster

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	<p><i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrrick costume designer: Beth Burkhardt</p> <p><i>Whatever begins also ends</i> <i>Life</i> (1982) <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch <i>Life</i> dancers: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias <i>Dirge</i> dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach</p> <p>The videotape is fragile due to a repaired splice.</p>
12	<p>Jackson (EP)</p> <p>Television documentary on Michael Jackson</p> <p><i>BAD</i>, recorded from WETA 26, Washington, DC executive producers: Michael Jackson, Harry Ufland, Frank Dileo producer: Quincy Jones, Barbara De Fina writer: Richard Price director: Martin Scorsese</p> <p>Clip of <i>The teahouse of the August moon</i></p> <p>Commercials</p> <p>"Alive from off center" <i>Air dance landings</i>, Michael Schwartz and Elizabeth Streb <i>New puritan dances</i>, Michael Clark <i>The daytime moon</i>, Min Tanaka</p> <p>Documentary on Pepsico Sculpture Gardens in Purchase, NY producer: Anthony Sheldonmor narrator: Efrem Zimbalist, Jr.</p> <p>"Reading rainbow" host: Levar Burton</p> <p>"3-2-1 contact"</p> <p>More educational programming</p> <p>The tape consists of programming recorded from television. The last programs were probably recorded accidentally by continuously recording after the relevant programs.</p>
13	<p>"In memory of those I loved who are no more"</p> <p>I. <i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p>II. <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan</p>

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	<p>Tievsky costume designer: Terri Hume Prell</p> <p>III. <i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrick costume designer: Beth Burkhardt</p> <p>IV. <i>The train</i> (1990) music: "Suntreader," Carl Ruggles dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro costume designer: Nirenska</p> <p>The movements from the Holocaust tetralogy were recorded on different occasions. <i>Life</i> was filmed during the early 1980s; <i>Dirge</i> was recorded in 1988; the rehearsal of <i>The train</i> was filmed in Nirenska's studio in 1990.</p>
14,15	<p>A celebration of dance, 1988 Feb. 5, John F. Kennedy Center for the Performing Arts [2 copies]</p> <p><i>Out of sorts</i> (premiere) music: Claude Bolling dancer: Susan Hannen costume designer: Terri Hume Prell lighting designer: David Covey</p> <p><i>Web</i> (1987) music: Jon Hassell dancer: Shawn Womack costume designer: Terri Hume Prell lighting designer: David Covey</p> <p><i>Woman #1</i> (1987) music: Anthony Davis dancer: Sharon Wyrick costume designer: Terri Hume Prell lighting designer: David Covey</p> <p><i>I found my grandfather dead</i> (premiere) music: Arnold Schoenberg dancer: Tish Carter costume designer: Terri Hume Prell lighting designer: Tish Carter</p> <p><i>Shout</i> (1986) music: Lou Harrison dancer: Sharon Wyrick costume designer: Beth Burkhardt lighting designer: David Covey</p> <p><i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky costume designer: Terri Hume Prell lighting designer: David Covey</p> <p>The program was part of the Kennedy Center's "Washington, front and center!" series. Choreography by Lloyd Whitmore and Tish Carter was also featured as part of "A celebration of dance." The quality of the recording is poor.</p>
16	<p>Everything (A) / Bach 3 movements / Liz (SP)</p> <p><i>Wounded</i> (1982) music: <i>Concerto for piano and orchestra</i>, "Allucinante," Alberto Ginastera</p>

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	dancer: Betsy Eagan costume designer: Terri Hume Prell
	<i>Three sculptures</i> , "Amity," "The knot" music: Evelyn Lohoefer "Amity" dancers: Betsy Eagan, Stephanie Simmons, Carrie Wilcox "The knot" dancers: Letitia Carter, Susan Hannen, Jenifer Litwin costume designer: Stan Fowler, Sandy Asay, Nirenska set designers: Stan Fowler, Alex Rounds Commissioned by Washington Dance Repertory
	<i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach
	<i>Longing</i> music: <i>La plus que lente</i> , Claude Debussy; performed by Peter Frankel dancer: Susan Hannen costume designer: Terri Hume Prell
	<i>Wounded</i> (1982) (Nirenska's comments in background)
	<i>Three sculptures</i> , "The eternal insomnia of the earth" music: Evelyn Lohoefer dancer: Colette Yglesias costume designers: Stan Fowler, Sandy Asay, Nirenska set designers: Stan Fowler, Alex Rounds Commissioned by Washington Dance Repertory
	<i>Bag lady</i> music: Claude Bolling, Jean-Pierre Rampal dancer: Rima Faber
	<i>Departures</i> [?] music: <i>Bachiana brasileira no. 1</i> , Heitor Villa-Lobos dancer: Cathy Payne
	<i>Exits</i> "Rage, rage against dying of the light" (1968) "Bless me now with your fierce tears, I pray..." "Do not go gently into that good night" music: Evelyn Lohoefer dancer: Liz Lerman costume designer: Terri Hume Prell quotations: Dylan Thomas
	<i>Weed (Trip)</i> (1983) music: The Modern Jazz Quartet dancer: Susan Hannen costume designer: Terri Hume Prell
	<i>Laughter</i> music: Eugène Bozza dancer: Liz Lerman
	<i>Tired magician</i> music: William Russel, Henry Dixon Cowell dancers: Nirenska, Diane Floyd, Meryl W. Shapiro, Jan Tievsky
	<i>Encounters and goodbyes</i> (1984, original concept 1965) music: <i>Sonata no. 3</i> [?], Norman Dello Joio dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	<p><i>Jewish song (The old and the new)</i> (1984) music: traditional, performed by Richard Tucker dancer: Liz Lerman</p> <p><i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p>The works were recorded in various settings; some are rehearsals on stage or in the studio and some are performances. Recordings of rehearsals are usually of better quality than recordings of performances. Only the beginning of <i>Life</i> is recorded.</p>
17	<p>Bach [extra copy]</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach</p> <p><i>The divided self</i>, Glen Echo Dance Theater (world premiere with introduction) music: <i>Symphony no. 4</i>, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra dancers: Jan Tievsky, Cheryl Koehler</p> <p>There is only a brief introduction to <i>The divided self</i>.</p>
18	<p>"In memory of those I loved who are no more" [copy of #13, Gertrude Shurr's address on box]</p> <p>I. <i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p>II. <i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Jeff Bliss, Debra Caplowe, Amy Dowling, Rima Faber, Susan Hannen, Jan Tievsky costume designer: Terri Hume Prell</p> <p>III. <i>Shout</i> (1986) music: <i>Hatred of the filthy bomb</i>, Lou Harrison dancer: Sharon Wyrrick costume designer: Beth Burkhardt</p> <p>IV. <i>The train</i> (1990) music: "Suntreader," Carl Ruggles dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro costume designer: Nirenska</p> <p>The movements from the Holocaust tetralogy were recorded on different occasions. <i>Life</i> was filmed during the early 1980s; <i>Dirge</i> was recorded in 1988; the rehearsal of <i>The train</i> was filmed in Nirenska's studio in 1990.</p>
19	<p><i>Dirge</i> only</p> <p><i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Dirge</i> is rehearsed twice. Nirenska can be heard commenting in the background on lighting and various other aspects of the performance.</p>

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
20,21,22	<p>Copy of dances [3 copies]</p> <p><i>Tired magician</i> music: William Russel, Henry Dixon Cowell dancers: Nirenska, Diane Floyd, Meryl W. Shapiro, Jan Tievsky</p> <p><i>Encounters and goodbyes</i> (1984, original concept 1965) music: <i>Sonata no. 3</i> [?], Norman Dello Joio dancers: Rima Faber, mother; Susan Hannen, child; Jan Tievsky, bad influence; Diane Floyd, good influence; Greg Reynolds, young man</p> <p><i>Jewish song (The old and the new)</i> (1984) music: traditional, performed by Richard Tucker dancer: Liz Lerman</p> <p><i>Life (Whatever begins also ends)</i> (1982) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers [?]: Rima Faber, Carol Anderson, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Dirge</i> (1981) music: <i>Concerto grosso no. 1</i>, Ernest Bloch dancers: Rima Faber, Betsy Eagan, Susan Hannen, Carrie Wilcox, Colette Yglesias costume designer: Terri Hume Prell</p> <p><i>Weed (Trip)</i> (1983) music: The Modern Jazz Quartet dancer: Susan Hannen costume designer: Terri Hume Prell</p> <p><i>Double concerto in d minor</i> (dedicated to Doris Humphrey, 1968) music: J. S. Bach</p> <p><i>The divided self</i>, Glen Echo Dance Theater (world premiere with introduction) music: <i>Symphony no. 4</i>, Roger Goeb; performed by the Japan Philharmonic Symphony Orchestra dancers: Jan Tievsky, Cheryl Koehler</p> <p>The works were recorded in various settings; some are rehearsals on stage or in the studio and some are performances. Recordings of rehearsals are usually of better quality than recordings of performances. Nirenska appears on stage during the applause after the performance of <i>The divided self</i>.</p>
23	<p>Dances "Bad"</p> <p><i>Dancin' man</i> starring: Jeff Hyslop featuring: Ann Reinking, Frank Augustyn, Karen Kain, Honi Coles producer and director: Bernard Picard choreographers: Ann Ditchburn, Kirsteen Etherington, Eva Von Gencsy, Jeff Hyslop</p> <p>"Alive from off center" <i>Pages from the book of rain</i> performers: Maasai choreography director: Gary Hurst music: Global Rain Music</p> <p><i>Parafango</i> director: Charles Atlas choreographer: Karole Armitage performers: Karole Armitage, Michael Clark, Philippe Decoufle, Jean Guizerix, Joseph</p>

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- Lennon, Nathalie Richard, David Linton; music: David Linton
- Dancin' man* is recorded from Maryland Public Television, and "Alive from off center" is recorded from channel 32, Washington, DC. There is miscellaneous programming between and after the two dance programs.
- 24,25,26 Concert at dance place, July 28 and 29, 1990 [3 copies]
- Welcome by Debra Riley, staff person at Dance Place
- Introduction by Rima Faber
- Stillpoint* (premiere)
music: *The unanswered question*, Charles Ives
dancer: Rima Faber
costume designer: Nirenska
- Introduction by Sharon Wyrrick
- "In memory of those I loved who are no more"
- I. *Life (Whatever begins also ends)* (1982)
music: *Concerto grosso no. 1*, Ernest Bloch
dancers: Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro, Carrie Wilcox, Rima Faber
costume designer: Terri Hume Prell
- 24,25,26 II. *Dirge* (1981)
music: *Concerto grosso no. 1*, Ernest Bloch
dancers: Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro, Carrie Wilcox, Rima Faber
costume designer: Terri Hume Prell
- III. *Shout* (1986)
music: *Hatred of the filthy bomb*, Lou Harrison
dancer: Sharon Wyrrick
costume designer: Beth Burkhardt
- IV. *The train* (premiere)
music: "Suntreader," Carl Ruggles
dancers: Rima Faber (Mother), Paula Camilli, Heather Doerbecker, Jan Taylor, Meryl W. Shapiro
costume designer: Nirenska
- Production Staff:
stage manager: Timothea Howard
lighting designer: Betsy Toth
production manager: Rima Faber
technical director: Stefan Johnson
technical assistant: Brian McGahren
- The concert is a celebration of the culmination of Nirenska's work and her eightieth birthday. The introductions by Rima Faber, consisting of biographical information, and Sharon Wyrrick, about the Holocaust tetralogy, are informative. The program was partially funded by the National Endowment for the Arts.
- Films**
- Double concerto in d minor* (dedicated to Doris Humphrey)
music: J. S. Bach
Recorded in 1965
- Exits*
"Rage, rage against dying of the light" (1968)

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"Bless me now with your fierce tears, I pray..."
"Do not go gently into that good night"
music: Evelyn Lohoefer
dancer: Liz Lerman
costumes: Terri Prell
quotations: Dylan Thomas
From Phyllis S. Legters

Unidentified [2]

Audio Recording Tapes

[*Title of dance work* (music: *Title of composition* and/or composer) date [note]]

American folk suite, "Complaining old man," "Three old women,"
"Two young girls," (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer)

American folk suite, "If I had a ribbon," fourth movement, (music: accompanied by
Elizabeth Wilson Hughes, voice and dulcimer) [choreographic notes]

American folk suite, "Old woman," sixth movement (music: accompanied by Elizabeth
Wilson Hughes, voice and dulcimer) ["Chopped bad version"]; *The four horsemen
of the apocalypse* (music: Anton Webern)

Avenue of escape, "Brandy," first movement (music: Béla Bartók)

Avenue of escape, "Brandy," first movement (music: Béla Bartók); "De los angele" and
eight celli; *Longing* (music: *La plus que lente*, Claude Debussy)

Bag lady (music: Claude Bolling and Jean-Pierre Rampal); *Laughter* (music: Eugène
Bozza)

Barbaric suite (music: *Barbaric dance suite* for piano, Priaulx Rainier) 1957 Nov. 19

The bee oracles for tenor or baritone solo, flute, oboe, violin, cello, and harpsichord, Priaulx
Rainier, 1976 Sept. 2 [clipping enclosed]

"Bounces, slow legs"

"Capitol of the world," (George Antheil) 1956 March 16 [Ballet Theatre Orchestra -- Joseph
Levine, Roy Fitzel dancing]; *Trois pièces brèves*, Jacques Ibert; *Mikrokosmos*, Béla Bartók
[Serly]

"Collaboration," "Drama," *Exits* ("3 exit") (music: Evelyn Lohoefer, quotations: Dylan
Thomas); *Laughter* (music: Eugène Bozza)

Cycle for declamation for solo soprano, tenor, or baritone; *Sonata* for viola and piano; *Dance
of the rain* for tenor and guitar; Priaulx Rainier, 1976 April 1 [Discussion of Rainier's
childhood in South Africa precedes the music, envelope enclosed] *Departures* (music: Heitor
Villa-Lobos) [performance tape, choreographic notes]

Departures or *Quartet for convergent figures* (music: Heitor Villa-Lobos, *Quartet*
choreography: Beth Osgood)

Dirge (music: *Concerto grosso no. 1*, Ernest Bloch); *Encounters and goodbyes* (music: *Sonata
no. 3* [?], Norman Dello Joio)

The divided self (music: *Symphony no. 4*, Roger Goeb)

Double concerto in d minor (music: J. S. Bach); *Life is so daily* (music: Lukas Foss) [rehearsal
tape]

Double concerto in d minor (music: J. S. Bach); *Three sculptures* (music: Evelyn

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<i>Box/Folder</i>	<i>Contents</i>
	Lohoefer) 1981 May 1 [Glen Echo Dance Theater tape]
	Duet with Beth Osgood, first version
	"EAI," 1956 Dec. 10; Hal Layne, 1956 Dec. 30 [test record]; "Phillips practice," 1956 Nov.; <i>American folk suite</i> , "Yankee girl," (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer); "Hangman," 1957 Jan. 16
	<i>Encounters and goodbyes</i> (music: <i>Sonata no. 3</i> [?], Norman Dello Joio)
	<i>Encounters and goodbyes</i> (music: <i>Sonata no. 3</i> [?], Norman Dello Joio); "Union 4;" "Warfield;" complaint to Washington School of Ballet
	<i>Exits</i> (music: Evelyn Lohoefer, quotations: Dylan Thomas)
	<i>Exits</i> ("3 death dances") (music: Evelyn Lohoefer, quotations: Dylan Thomas) [choreographic notes]; <i>Vigil by the sea</i> , "Lament," second movement (music: Song attributed to William Byrd); <i>Sonata for dancers</i> [?] (music: Henry Purcell, choreography: Virginia Freeman)
	<i>The four horsemen of the apocalypse</i> (music: Anton Webern) [2]
	<i>The four horsemen of the apocalypse</i> , "Death," fifth movement (music: Anton Webern); <i>Exits</i> (music: Evelyn Lohoefer, quotations: Dylan Thomas)
	<i>The four horsemen of the apocalypse</i> , "Death," fifth movement (music: Anton Webern) [performed by Beth Osgood]; <i>Three sculptures</i> , "Insomnia of the Earth," first movement (music: Evelyn Lohoefer) [2]
	"Four on position"
	Homage
	Improvisations by Evelyn Lohoefer
	"Jazz"
	"Jour -- three study;" <i>The eternal fool</i> (music: Abbe Nieman); <i>A scarecrow remembers</i> (music: Adda Heynssen, Harburg, Gorney)
	Lewis, Joe (Joseph), "exp. voice" [costume designer]
	Lohoefer, Evelyn and Beth Osgood Chanock
	Madeira School
	Miscellaneous
	<i>Organ gloriana, Two primordial canticles, Requiem</i> , Priaulx Rainier, 1976 Nov. 1
	<i>Piano sonatas nos. 1 and 3</i> , Paul Hindemith
	<i>The queen (Two queens)</i> (music: G. Orville Trondson)
	<i>Strange visit</i> (music: Béla Bartók)
	<i>Studies in modern dance</i> , "Jazz study [?]," "Birds," third movement (music: Evelyn Lohoefer)
	"They never came back"
	<i>Three sculptures</i> , "Eternal insomnia of the earth," first movement (music: Evelyn Lohoefer) [2]
	<i>Three sculptures</i> , "The knot," third movement (music: Evelyn Lohoefer) 1962 July 4 [rehearsal

AUDIOVISUAL MATERIALS

<i>Box/Folder</i>	<i>Contents</i>
	tape]
	Vivaldi, Antonio [choreographic notes]
	Record Albums
	<i>As you remember them</i> , Time Life demonstration record. [45]
	Bach, J. S. <i>Prelude in e-flat minor, I call upon thee, Jesus</i> , Victor 6786. [cracked]
	Bartók, Béla. <i>Music for string instruments, percussion, and celesta</i> , Capitol L-8048.
	Bloch, Ernest. <i>Concerto grossi nos. 1 and 2</i> , Mercury SR 90223.
	Britten, Benjamin. <i>War requiem</i> , London A-4255.
	Campbell, P. "Ev'rybody loves Saturday night;" Sigman and P. Faith, "True or false," Columbia 40115.
	Cole, Nat King. <i>The Nat King Cole golden treasury "unforgettable,"</i> Capitol SY 5155-61
	"Dilemma," "Shepherd," Audiodisc 3292.
	<i>Folk music from Poland</i> , Folklore F 001 [45]
	Garner, Erroll. <i>Erroll Garner rhapsody</i> , Atlantic ALP 11216.
	Garner, Erroll. <i>Erroll Garner of the piano</i> , Savoy MG-15001.
	Lavalle. <i>Band of America march</i> ; Sousa, John Philip. <i>Stars and stripes forever</i> , RCA Victor 447-0086. [45]
	Martin. "Waltzing bugle boy;" Maxwell. "Ebb tide," London 1358
	Mercer, Johnny and Harold Arlen. "Blues in the night;" S. Weiss. "Who kissed me last night?" Columbia 39813.
	Moussorgsky, Modest. <i>Pictures at an exhibition</i> , RCA Victor DM 1249. [cracked]
	Piaf, Édith. <i>Chansons parisiennes</i> , Columbia FL 9501.
	Rainier, Priaulx. <i>Barbaric dance suite (Quartet for strings)</i> , Gramophone special recording. [2]
	Sinatra, Frank. "Take a chance," "Young-at-heart," Capitol F2703. [45]
	Waring, Fred, and His Pennsylvanians. "Dry bones," "Ole Moses put pharaoh in his place," Decca 9-23948. [45]

APPENDIX A: WORKS BY NIRENSKA

American folk suite (music: accompanied by Elizabeth Wilson Hughes, voice and dulcimer)
"The three sisters" (music: folk song adapted from "The old lord of the Northern Sea," from the John Jacob Niles Collection)
"Complaining old woman" (music: Elizabeth Wilson Hughes; text: incomplete folk poem, from the Vance Randolph collection)
"Yankee girl"
"If I had a ribbon bow"
"Maid freed from the gallows"
"Old woman, old man"
"Pigeons and pain"

Avenue of escape
"Brandy" (music: Béla Bartók)
"Champagne" (music: Claude Debussy)
"Absinth" (music: Aaron Copland)

Bag lady (music: Claude Bolling, Jean-Pierre Rampal)

Barbaric suite (music: Priaux Rainier)
"The dance of fear"
"The dance of longing"
"The dance of joy"

Dancer's dilemma (music: arranged by Kotowska)

Departures (music: Heitor Villa-Lobos)

Dirge ("In memory of those I loved who are no more") (music: *Concerto grosso no. 1*, by Ernest Bloch; costume designer: Terri Prell); second section of Holocaust tetralogy

The divided self (music: *Symphony no. 4*, by Roger Goeb; performed by Japan Philharmonic Symphony Orchestra)

Double concerto in d minor (dedicated to Doris Humphrey; music: J. S. Bach; costume designers: Cheryl Koehler, Ellen Gray Denker), 1968

"Allegro"
"Adagio"
"Allegro"

Encircled (music: Heitor Villa-Lobos)

Encounters and goodbyes (music: *Sonata no. 3* [?], by Norman Dello Joio)

The eternal fool ("We speak of a young girl, Pierrot and the moon") (music: Abba Nieman)

Exits (music: Evelyn Lohoefer; quotations: Dylan Thomas; costume designer: Terri Prell)
"Rage, rage against dying of the light"
"Bless me now with your fierce tears, I pray... "
"Do not go gently into that good night"

Faith (music: Clague)

Felina -- catty woman (music: Da Costa)

The four horsemen of the apocalypse (music: Anton Webern)

"Humanity"
"Power"
"Plague"
"War"
"Death"

Greek washer-girl (music: old Greek round, arranged by R. Cavalho)

APPENDIX A: WORKS BY NIRENSKA

Homeless child (Unwanted child) (music: Adda Heynessen)

I found my grandmother dead (music: Arnold Schoenberg)

In the sun (music: Béla Bartók)

Italian concerto (music: J. S. Bach)

Jubilee (musical revue; music: arranged by John Toohill)

The lament (music: lullaby, early 17th century around the time of the Great Plague; vocals: Julia Humphries)

Laughter (music: Eugène Bozza)

Life (sometimes referred to as *Whatever begins also ends*) (music: *Concerto grosso no. 1*, by Ernest Bloch; costume designer: Terri Prell; quote: Seneca), first section of Holocaust tetralogy

Life is so daily (music: Lukas Foss)

Longing (music: "La plus que lente," by Claude Debussy; piano: Peter Frankel; costume designer: Terri Prell)

Lullaby (music: Ignacy Jan Paderewski)

Mad girl (music: Frederico Mompou)

Mazur (national Polish dance)

Menuet (music: Frédéric Chopin)

The old and the new (music: traditional, vocals by Richard Tucker)

Once over lightly (musical revue; music: arranged by Edward Cashman and Edward Shamaphy)

Out of sorts (music: Claude Bolling)

Peasant Lullaby (music: Polish folk tunes, arranged by R. Cavalho)

Picnic (music: Virgil Thomson)

La puerta del vino (The gate of wine) (music: Claude Debussy)

"Rhythm in 3/4"

"Rhythm in 4/4"

Russia: the transparent apple and the silver saucer, "Snow in Siberia" (solo choreographed by Nirenska for Liz Lerman; all other choreography by Lerman)

St. Bridget: stained-glass window (The patron of weavers and spinners) (music: French folk songs, arranged by Benjamin Britten)

Sarabande for the dead queen (music: Claude Debussy)

A scarecrow remembers (music: Adda Heynessen, Gorney)

Shakespearean suite (music: Sergei Prokofiev)

Shepherd boy (music: Greek folk song)

Shout (music: "Hatred of the filthy bomb," by Lou Harrison); third section of Holocaust tetralogy

APPENDIX A: WORKS BY NIRENSKA

Stars & planets (music: George Crumb)

Stillpoint (music: "The unanswered question," by Charles Ives), 1990

Strange visit (music: Béla Bartók)

Studies in modern dance

"Floor swings"

"Primitive player"

"Birds"

"Isolation"

Sweet william (musical; music: by Edward Cashman)

They never came back (music: G. Orville Trondson)

Three sculptures (music: Evelyn Lohoefer; costume designers: Stan Fowler, Sandy Asay, Pola Nirenska; set designers: Stan Fowler, Alex Rounds), commissioned by Washington Dance Repertory

"The eternal insomnia of the earth"

"Amity"

"The knot"

Three women (costume designer: Gayle Behrman Jaster), 1987

I. (music: Anthony Davis)

II. (music: Miles Davis)

III. (music: Ella Fitzgerald with Duke Ellington)

Tired magician (music: William Russel, Henry Dixon Cowell)

The train (music: "Suntreader," by Carl Ruggles); last section of Holocaust tetralogy

Trapped (music: "Satyagraha," by Philip Glass)

Trip (music: Modern Jazz Quartet)

Two queens (The queen) (music: G. Orville Trondson)

Vigil by the sea (Fated vigil)

"Waiting" (music: G. Orville Trondson)

"Lament" (music: song attributed to William Byrd)

Village beauty (music: Polish folk tunes, arranged by R. Cavalho)

Web (music: Jon Hassell)

Woman #1 (music: Anthony Davis) *see also Three women*

Wounded (music: *Concerto for piano and orchestra*, "Allucinante," by Alberto Ginastera; costume designer: Terri Prell)